One of them is a statue, nearly four feet in height, probably Flemish but strongly under French influence. It is shown in Gallery C 19. The other two are statuettes of about the same height as the new accession. They resemble other copies of Razmnamah more or less completely illustrated, which were made for high officials or for Akbar himself, who presented them to friends. From one of these copies comes our three miniatures, painted in a superb style equal to the best miniatures of Akbar’s period.

Like his father Humayun, Akbar was a great lover and patron of the arts. In 1569 Akbar built a new city, Fatehpur Sikri, which he chose for his residence. His palaces were sumptuously decorated with mural paintings, executed by both Persian and Indian artists. Akbar was especially fond of painting, and in order to develop a native school of painting, he established a state academy, where about one hundred artists, mostly Hindus, were employed. Akbar’s great admiration for the art of painting and his own remarks are recorded by Abul Fazl: “His Majesty has shown a great predilection for this art, and gives it every encouragement, as he looks to it for the expression of his own thoughts and for the improvement of his mind.”

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

FIG. 2. VIRGIN AND CHILD
FRENCH, XIV CENTURY
IN THE MORGAN COLLECTION

form part of the Pierpont Morgan Collection, and are exhibited in Gallery F 3. One of these (fig. 2), formerly in the Mannheim Collection, resembles our recent acquisition. It is interesting to note, however, with what ingenuity the sculptor has varied the pose and drapery to give to the familiar theme a new aspect.

JOSEPH BRECK.

THREE INDIAN PAINTINGS
OF THE EARLY MUGHAL
PERIOD

The Museum has acquired recently through a gift from Edward C. Moore, Jr., three unusually fine and rare Indian miniature paintings of the end of the sixteenth century. They are illustrations from a manuscript of a Razmnamah, which is the Persian translation of the Hindu epic, the Mahabharata. According to Abul Fazl, the author of A-in-i-Akbar, or “Institutions of Akbar,” the great Hindu epics were translated into Persian by order of the Mughal emperor, Akbar (1556-1605), who was very fond of Sanskrit literature. The only known complete illustrated manuscript of Razmnamah is in the Jaipur State Library and was probably made for Akbar for his imperial library in Agra. There were also other copies of Razmnamah more or less completely illustrated, which were made for high officials or for Akbar himself, who presented them to friends. From one of these copies come our three miniatures, painted in a superb style equal to the best miniatures of Akbar’s period.

Exhibited this month in the Room of Recent Accessions.

2 Acc. no. 17,190,717. Moliner, Collection Charles Mannheim, 1898, no. 32.
upon it as a means both of study and amusement. There are many that hate painting; but such men I (Akbar) dislike. Life, and will thus increase in knowledge.”

The great masters of this native school were the two Persians, Abdus Samad and Mir Sayyid Ali, who in 1550 came to Kabul to become court painters of Akbar’s father, Humayun. The foundation of Mughal painting is thus purely Persian. Under Akbar those two artists, with the help of Hindu painters, continued the work of illustrating the Persian romance of Amir-
Hamzah. The illustrations when finished would have comprised about twelve hundred pictures of large size painted on cloth. The illustrations of Amir Hamzah are now scattered in several collections; this Museum possesses five. In view of the early date, the Amir Hamzah illustrations reveal a strong Persian character in the color combinations and in design. The collaboration of the Hindu artists is seen in the realistic rendering of landscapes and the sky. Abul Fazl shows great admiration for the skill of the Hindu artists, who were the chief illustrators of books, with the exception of Amir Hamzah.

In his interesting study, Indian Painting under the Mughals, Percy Brown classifies the paintings of the Akbar period logically into several groups. To the oldest, painted about 1575, belong a Darabnamah (series of stories from Shah-namah or Book of Kings) and a Baburnamah or Babur's Memoirs, both in the British Museum. The second group is composed of the Razmnamah at Jaipur, and the Timurnamah or History of the House of Timur in the library at Bankipur, which, according to Brown, were executed about 1580. To the third group belong the Baharistan or Season of Spring, by Jami, in the Bodleian Library, and a Khamshah by Nizami in the collection of Dyson Perrins, in Malvern, England, painted about 1590.

The great Indian epic, the Mahabharata, deals with the battles between two families, the Pandavas and Kauravas. The figure of Krishna, the incarnation of the Hindu god, Vishnu, who allied himself with the Pandavas, plays a leading rôle in the episodes of this saga. Two of our miniatures illustrate the fierce fighting between the two armies. In one of them (acc. no. 28.63.3) Krishna, of blue hue (color of the sky), dressed in a yellow (color of the sun) garment, stands on a war chariot drawn by white steeds, and shoots his arrow against the warriors of the Kaurava army. In the same painting appears one of the Pandava princes, probably the mighty Arjuna, his body pure white in color, wearing a blue garment. The Mughal painter has here in an excellent and fully realistic way depicted the fighting of the two armies as described in Mahabharata. "Then those two vast armies, teeming with rejoicing men, made sturdy strokes destructive of bodies and sins. Lion-like men strewed the Earth with the heads of lion-like men, each resembling the full moon or the sun in splendour and the lotus in fragrance. Combatants cut off the heads of combatants, with crescent-shaped and broad-headed shafts and razor-faced arrows and axes, and battle axes... From elephants and cars and steeds, brave warriors fell down struck by foes."

In the second miniature (fig. 1) the battle takes place at the foot of a flaming mountain dominated by Krishna standing at the top in all his regal splendor. Here Arjuna fights single-handed with his divine weapons, the thunderbolt and the long shaft with a knife, against the attacking army of the Kauravas. The sky and the mountains with their vegetation, birds, and animals are rendered in a most realistic manner characteristic of the style of the Hindu artists. The faces of the warriors are studies from life, although the figures of Arjuna and Krishna are idealistic. The warrior scenes in both miniatures are painted in brilliant colors, showing Persian influence in their combinations. The ornament and costumes are also Persian, as in the paintings of Amir Hamzah. It is quite probable that the figures of warriors were painted by a Persian artist, while the realistic landscape was the work of a Hindu. Such a division of labor was practised by the court painters of Akbar, as is proved by two or three signatures of painters which appear on many paintings of the Akbar period. An illustration from the Jaipur Razmnamah was designed by Muhammad Sharif and painted by Kesu the younger; an illustration from a Timurnamah was painted by Madhu the elder and Tulsi the elder.2

Entirely Hindu in style is the third miniature, a detail of which is shown in figure 2. It illustrates one of Krishna's miracles, the lifting of the mountain Govardhan. Krishna taught the people of Braj to worship the woods and hills, and especially Mount Govardhan. When Krishna assumed the form of a mountain god and received all offerings, Indra, King of

2 Brown, op. cit., pls. 33, 34.
Heaven and Lord of Rain, was enraged at the loss of his honor and gifts. He sent for the King of the Clouds and ordered him to rain over Braj and Govardhan till both were swept away. Then the people of Braj asked Krishna to bring the mountain to protect them from the pouring rain. Krishna filled Govardhan with the burning heat of his energy and lifted him upon his little finger, and all the people of Braj, with their cows, took shelter under the mountain, looking at Krishna in utter astonishment. Our miniature represents the last stage of this miracle, the actual lifting of the mountain, and the admiration of the people of Braj. The figures of men, women, and children are realistically rendered and are probably actual portraits of Hindus as seen by the artist of the sixteenth century. One can see various Hindu types such as a mother holding her two naked children and an old man, probably a hermit, worshiping Krishna. Considering the characteristics of the style of our three miniature paintings, showing both Persian and Hindu elements, we may assume that they were executed about 1575.

M. S. DIMAND.

The earliest suit is a homogeneous Turkish harness of the fifteenth century, the period when the armed nation of the Osmanlis was the greatest military power in the world. On most of the large plates it bears the mark (the character by which the Turks represent the name of Allah) of the Constantinople armory. The main elements are composed of bands and rectangular

FIG. 2. DETAIL FROM A MINIATURE PAINTING
INDIAN, MUGHAL, ABOUT 1575

A LOAN COLLECTION
OF ORIENTAL ARMOR

In the West there is always a desire for something new, but in the East changes are few, largely because of Oriental reverence for the past and belief in cyclic recurrence; everything is supposed to come around again. Thus a great deal of Oriental armor of late date differs only in detail from that worn by the opponents of Richard the Lion-Hearted, which, incidentally, was similar to that of his own crusaders. The four suits generously lent by George C. Stone retain many features which are a survival of armor worn during the crusading period, and they are especially needed in our series, for the Museum has no complete Oriental armor—other than Japanese—in its collection.

1 Exhibited in Gallery H 5.